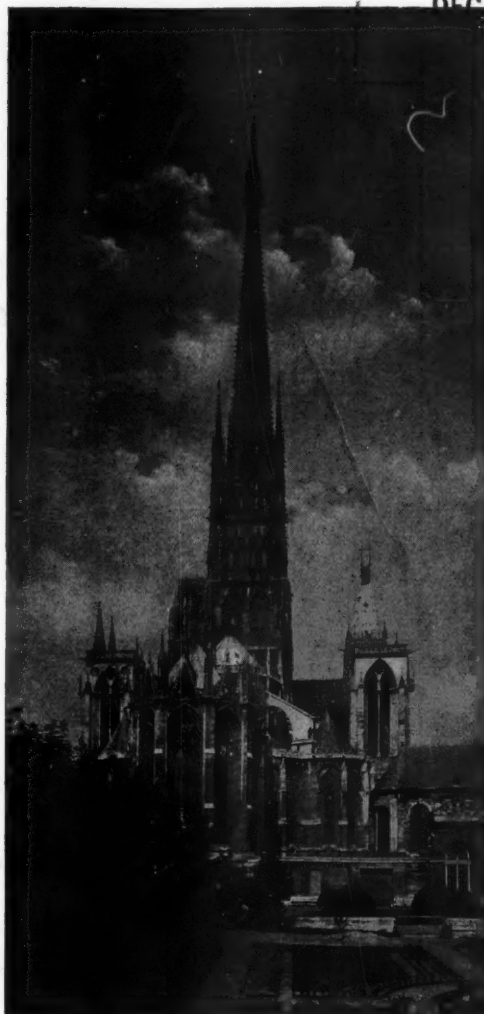


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*
Come, let us
*
Adore Him
*
The Prince of Peace
*



In the East, His welcome-
star shines with the brighter
radiance of believing hearts.

Faintly through the winter-
stillness, come the century-
old echoes of the angel-song.
Join with it your voices. Let
your mighty organs roll
throughout the earth its
message of good will toward
men.

For on this day men must
hear the song the angels
sang. And, hearing it, men
will kneel—not as the Wise
Men knelt—but as men seek-
ing wisdom in His name and
in the faith their fathers
taught.

On this day we face a time
of peace. Sing, O Earth, the
song the angels sang—sing

"PEACE ON EARTH—
GOOD WILL
TOWARD MEN"

And with the hope of peace
renewed, may this Christmas
be a happy one for you and
yours.



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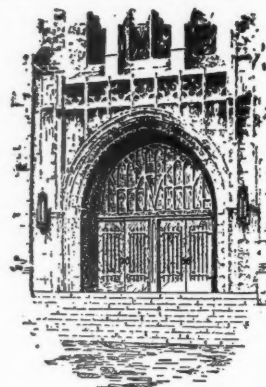
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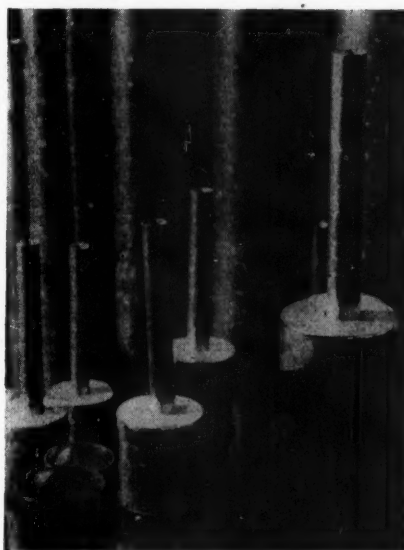
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Christmas Music

A1C—Walter H. ANGELL: "*Where is He*," D, 3p. e. (Ditson-Presser, 15¢). T.E.Bartlett text. Melodious, rhythmic; good for juniors.

*AW3C—Appalachian, ar.Niles: "*I wonder as I wander*," Cm, 6p. me. (Schirmer, 15¢). Arranged so the melody is sung at different times by all three parts.

AW3C—Harry BANKS: "*A star shines bright o'er Bethlehem*," Af, 4p. u. me. (Church, 15¢). A lovely little melody effectively handled for women's voices; everybody will like it.

AW2C—Dr. R. L. BEDELL: "*Angel choirs on high do sing*," Fm, 2p. e. (Willis, 10¢). Text by Composer. One for manless choirs.

*A8C—Bohemian, ar.D.E.Sellew: "*Let our gladness know no end*," G, 5p. u. me. (Ditson-Presser, 15¢). In the true carol spirit; has possibilities for choirs trained to unaccompanied work.

A4+OC—Robert ELMORE: "*The Incarnate Word*," 62p. o. me. (J. Fischer & Bro., \$1.00). "A pageant" and a good one, with brief suggestions for presentation; within reach of any good choir; real organ accompaniment, without which church music will never reach its fullest development. Opens with atmospheric organ prelude with plenty of dissonances but all aimed for musical effects, and toward the end of the prelude the narrator begins his reading of the story. Then chorus in a strong unison theme, against organ background, continuing the dissonant style but making good effects, and so on till a baritone sings that grand old tune & text, "O come, O come Immanuel," and we have convincing proof (if such is ever needed) of the tremendous value of consonant as opposed to dissonant music. The theme is then given 3-part conversation, then sopranos over humming voices. There are passages for men's voices, and for women's, with much variety of treatment and fine workmanship. The narrator plays an important part throughout. All in all, here is a Christmas work in extended form and modern idiom that merits examination by all who have adequate organs and choirs that can carry their parts without help from the organ. Some will welcome dissonance while others won't; isn't there enough discord in the world already without sounding a harsh chord now & then? This pageant merits use wherever competent choirs and adequate organs are available and T.A.O. recommends it to all organists with such equipment.

*AC—French, ar.A.Whitehead: "*Lullay my Jesus*," Bf, 7p. u. e. (Ditson-Presser, 16¢). S.Franklin text. Somewhat in carol style and good for quartets, or antiphonally between chorus and quartet.

AC—Lawrence KEATING: "*O star celestial*," F, 9p. e. (Presser, 18¢). E.D.Yale text. A pleasant melody harmonized, with a real tune for s-a duet in the middle. Volunteer choirs will like it and so will average congregations.

*AWC—Carl F. Mueller: "*All my heart this night rejoices*," C, 10p. u. me. (Schirmer, 16¢). C.Winkworth text. A fine, appealing piece of music written for antiphonal effect, chorus against quartet, or forte against pianissimo, or chancel against gallery; no limit to the ways in which it can be done, and all music of charm. A6C—"*Dawn of Christmas*," Am, 7p. me. (Schirmer, 15¢). T.Tiplady text. For chorus with 2-part junior choir, music that moves along in solemn rhythm, its minor key making it somber rather than joyful. AC—"Over Bethlehem's town," Af, 6p. e. (Flammer, 16¢). T. Tiplady text. Somewhat in hymn style but blessed with a genuine melody and simplicity that in themselves make too strong an appeal to resist; everybody will like this.

AW4C—Wm. S. NAGLE: "*Long long ago*," G, 3p. e. (Ditson-Presser, 15¢). Here too is genuine music, simple but thoroughly appealing because it is so genuine: all con-

gregations profit by hearing such music. Fits women's voices ideally.

*A3C—Pietro A. Yon: "*Gesu Bambino*" sure enough, E, 10p. me. (J. Fischer & Bro., 18¢). For s-a-b this time. How many versions does this new one make? No matter, music for Christmas so lovely as this can't have too many arrangements. It does not matter in the least whether an organist is tired of hearing "*Gesu Bambino*"; the only thing that matters is the pleasure and religious profit of a congregation. And "*Gesu Bambino*" gives it as no other modern Christmas piece can.

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Appalachian, ar.Niles: "*I wonder as I wander*," 4p. e. (Schirmer, 50¢). Low voice, Bf-D; high, Ef-G. For Christmas.

Dr. Edward Shippen Barnes: "*Light after darkness*," 4p. e. (Schirmer, 50¢). Low, Bf-Ef; high, C-G.

Bruno Huhn: "*We fight for peace*," 3p. e. (Schirmer, 50¢). Low, B-D; high, D-F. For any service when the present war is the theme.

Bruce Joseph: "*O Young Carollers*," G, 4p. e. (J. Fischer & Bro., 50¢). E-E. A Christmas song and excellent for junior choir in unison.

*Albert Hay Malotte: "*The Lord's Prayer*," 5p. md. (Schirmer, 50¢). Four keys: Bf-Ef, C-F, Df-Gf, Ef-Af. And besides, Schirmer has nine other versions for voice ensembles. This solo version has an organ accompaniment arranged by Carl Weinrich, 1935. And, to help you along, you can buy phonograph recordings made by John Charles Thomas and four other equally wellknown singers and one made by the inimitable Fred Waring's crowd. To warrant all this it has to be real music, and it is.

General Service Music

*A3—Franck, ar.K.F.Runkel: "*O Lord most holy*," Af, 5p. e. s-a-b. (Ditson-Presser, 15¢). The old number in a version for easy singing by tenorless choirs.

*AO—G.J.Jones & E.B.Stock: "*Victory Tree*," 23p. e. (Ditson-Presser, 25¢). "A missionary choral service for festival occasions with voice-speaking choir, compiled and written by" J. & S. Combines three old familiar numbers with a few new hymns by Mr. Jones.

AO—Lawrence KEATING: "*Tby God Reigneth*," 56p. me. (Presser, 60¢). Text by E.D.Yale, a "cantata for the volunteer choir with Scripture readings," 45 minutes. Very

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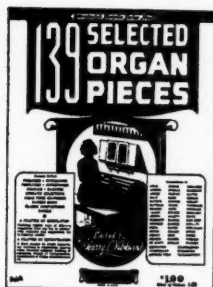
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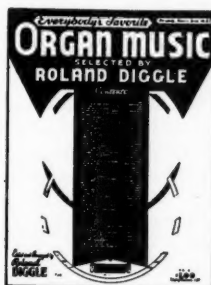
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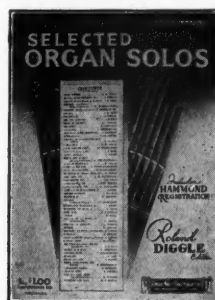
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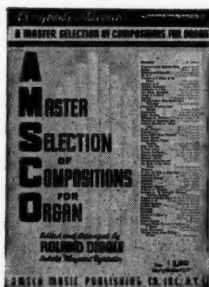
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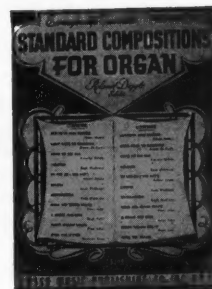
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AS—Earl R. LARSON: "*Fairest of Earth*," Bf, 6p. e. (Schmitt, 16¢). W.M.Runyan text. Melodious, rhythmic, simple; in one section a soprano takes the melody against humming accompaniment. Simple music for average congregations.

A—Clair LEONARD: "*Missa Sancti Albani*," Bf, 23p. e. (Gray, 30¢). English text. "For s-a, t-b, or s-a-t-b" says the score, but most of it, if not all, can be done, and is so written, in unison.

AW3—Carl F. MUELLER: "*Create in me a clean heart O God*," Em, 6p. me. Psalm text. Mostly in minor key, for choirs whose men have all gone to war. A—"Wait on the Lord," F, 7p. a. me. Psalm text. This one is much better, with more appealing music, well written, effective, and on good themes; recommended for all choirs. (Both by Schirmer, 15¢).

*A2—J.V.Roberts, ar.J.H.: "*Jesu priceless treasure*," F, 4p. e. (Gray, 15¢). The old favorite in a new arrangement, in antiphonal form, one voice answering the other. Fine for every choir and every congregation.

A—Eric H. THIMAN: "*O God of Bethel*," G, 7p. e. (Gray, 16¢). P.Doddridge text. Another good anthem from the Englishman who, above all others, combines practical choral-writing with real music of original flavor. And, like so many of his other works, this one is easy to sing. Good for every church, humble or high-brow.

A—Dr. William A. WOLF: "*Go thou in life's fair-morning*," F, 8p. a. e. (Schirmer, 15¢). An anthem with a real melody, churchly and appropriate. It opens with a contralto solo, with the accompaniment going off on its own independent way, much to the enrichment of the melody. Later when the chorus takes the lead, the accompaniment drops back to its accustomed drudgery of playing the notes for the voices. But it's a good anthem, with an unusual text that fits any normal occasion.

Organ Music

Richard T. GORE: *Chorale & Variation*, 3p. me. (J. Fischer & Bro., 50¢). The *Chorale* is from 1698, "Nun sich der tag," "Now that the day" (has ended or is over or anything you like). The chorale is presented as such with its original German text and English translation, and then Mr. Gore writes contrapuntal music over the theme in choral-prelude manner, so those who find variations rather shallow need not worry about this; it's a thoroughly good choral-prelude for any service, making not the least effort to entertain anybody, being content merely to furnish a good service prelude.

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Richard PURVIS: *Carol Rhapsody*, 4p. md. (Sprague-Coleman, 60¢). Published in 1941. Here Mr. Purvis turns up his nose at the high & holy traditions of our Noble Profession and tries to write music to entertain & please The People. And he sure does it. He takes three Christmas hymntunes and fools around with them but doesn't throw them down and jump on them; he likes them too well for that. Rather like a rhapsody or free fantasia or improvisation, anything you like; but it's always musical and certainly different from the common mass of such things. If you have imagination and a rich organ, and still like music, by all means use this.

Kenneth WALTON: *Fantasia on Come Holy Ghost*, Bf, 5p. me. (Sprague-Coleman, 60¢). The title rules it as strictly church music, definitely not recital, and it makes rather good service material though at times dangerously dramatic. For the Composer's information, among professionals there is no such thing as a 'pipe organ'; the correct name is Organ.

Maurice C. WHITNEY: *Now Thank We All Our God*, G, 4p. me. (Gray, 75¢). A good piece of music for any particular service dealing with the title. Not too complicated, nor yet too simple; a rather worthy piece of church music.

Album of Marches, 20 pieces, 85p. (Presser, \$1.00). At 5¢ each any amateur or beginner will be sure to get his money's worth. An album for amateurs and beginners, though some of the pieces will not be exactly easy to play; but all the selections, originals and transcriptions, are good music, strongly rhythmic, so strongly rhythmic that the better church services could have no call for it; the more rhythmic music is, the more violently it fights against the atmosphere of a church service. But there are some fine selections in the collection and the average organist working with the average congregation will be glad to own and use the book.

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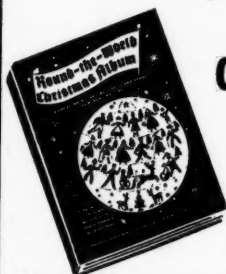
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Commemoration Folio, 4 pieces, 24p. me. (Liturgical Press, \$2.00). The title-page says it's for victory, armistice, memorial, and thanksgiving days, and the extensive program-notes supplied by Mr. Hennefeld will help not only the player but the hearer as well, if given a chance. Buxtehude's *A Mighty Fortress*, C, 5p. md. If it's an art to conceal art, Mr. Buxtehude proves it by concealing the theme (if he intended to use Luther's) so well that it will entertain any congregation to try to locate it again. Walther's *All Glory be to God on High*, G, 3p. me. An attractive piece of church music with recognizable theme and nicely proportioned contrapuntal commentaries around it. Krieger's *Battaglia*, C, 6p. md. If you have a sense of humor and can carry it across to an audience, here's a chance to have a lot of fun, and the same applies even more to Byrd's *The Battell*, 10p., a suite in many brief movements, the humor being the efforts of these dear old gentlemen to be humorous. The various movements are: The Soldiers' Summons, March of the Horsemen, March of the Footmen, The Trumpets, Soldiers' Dance, Gaillard for the Victory. Each reader's own requirements must determine the usefulness of this quite unusual folio; certainly a solemn church service could not admit much of its music; but a recitalist who can put his sense of humor across will have a grand time of it here.

Selected Compositions of Old Masters, 3 pieces, 16p. (Liturgical Press, \$1.50). Scheidt's *Come Now Savior of the Gentiles*, Dm, 4p. md. A fine prelude for any service, music of appeal even for today's congregations; the tune is given five dressings (they're not variations but treatments). Gronau's *A Mighty Fortress*, 6p. md. One page of it is a pedal solo, quite easy to play but probably astonishing to a congregation if they can watch you do it; but in what service would such conditions exist? And, to our way of thinking, any recitalists playing around with music on the name of God to make a name or money for himself is guilty of sacrilege. Omit that page and we have a suitable but brilliant prelude for the right service. Possibly a word of caution: we must be careful not to let our worship of pre-Bach composers exceed our worship of God. Krieger's *Lord Christ God's only Son*, G, 5p. me. Here we have church music of genuine appeal, as good for congregations today as when it was written.

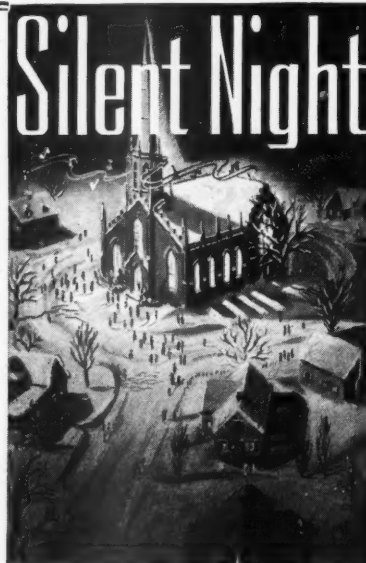
Jean Pasquet's *Patapan* and Richard Purvis' *Carol Prelude on Greensleeves* are now being printed by Sprague-Coleman but proper copies are not yet available for review; both are for Christmas and will be safe buys for those needing that type of music. We regret that the job of the reviewers is tough enough and cannot be made worse by asking them for reviews from anything other than the complete printed copy of the music itself.—ED.

YOUR CAREER IN MUSIC

A book by Harriett Johnson

• 6x9. 319 pages. illustrated. cloth-bound. (Dutton, \$3.00). Here the music critic of the New York Post presents "a timely picture of musicians working at their numerous and different jobs . . . discusses musicians in action . . . presents the vocational picture with a degree of

perspective as to relative merits and importance." Reading of such success as Yehudi Menuhin, for example, has made, "is like a tantalizing sack of gold dangling in mid-air. It may be completely out of reach, but still it beckons and urges," says Miss Johnson. "If you have a musically precocious Johnny or Susie on your hands, don't make the mistake of thinking that because your child displays a remarkable talent, his success is automatically assured," is her advice to parents. "Whether you decide at ten or twenty to have a career in music, it is best to start out with your eyes open." The book merely tries to open your eyes. "Technical skill is not enough to make the manager able to sell an artist today." No one can safely answer the questions about a career, but here's a most entertaining and informative book that is splendid for opening the eyes of both teachers and pupils about music as a career, though its tendency seems to be to paint a rather enticing picture of music as a business or profession. The 13-page chapter on the organ reflects much of the average music-critic's misconceptions, but hits the nail on church salaries. We think you will profit by reading this book.—T.S.B.



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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

- *—Arrangement.
- A—Anthem (for church).
- C—Chorus (secular).
- O—Oratorio-cantata-opera form
- M—Men's voices.
- W—Women's voices.
- J—Junior choir.
- 3—Three-part, etc.
- 4—Partly 4-part plus, etc.
- Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

- A—Ascension.
- C—Christmas.
- E—Easter.
- G—Good Friday.
- L—Lent.
- N—New Year.
- P—Palm Sunday.
- S—Special.
- T—Thanksgiving.

After Title:

- c. q. c. q. c.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
- s. a. t. b. h. l. m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).
- o. u.—Organ accompaniment, or unaccompanied.
- e. d. m. v.—Easy, difficult, moderately, very.
- 3p.—3 pages, etc.
- 3p.—3-part writing, etc.
- A. f. m. c. s.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

- a—Article.
- b—Building photo.
- c—Console photo.
- d—Digest of detail of stoplist.
- h—History of old organ.
- m—Mechanism, pipework, or detail photo.
- p—Photo of case or auditorium.
- s—Stoplist.

● INDEX OF PERSONALS

- a—Article.
- b—Biography.
- c—Critique.
- h—Honors.
- r—Review or detail of composition.
- s—Special series of programs.
- t—Tour of recitalist.
- *—Photograph.
- m—Marriage.
- n—Nativity.
- o—Obituary.
- p—Position change.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

- a—Alto solo.
- b—Bass solo.
- c—Chorus.
- d—Duet.
- h—Harp.
- j—Junior choir.
- m—Men's voices.
- off—Offertoire.
- o—Organ.
- p—Piano.
- q—Quartet.
- r—Response.
- s—Soprano.
- t—Tenor.
- u—Unaccompanied.
- v—Violin.
- w—Women's voices.
- 3p—3 pages, etc.
- 3p—3-part, etc.

Hyphenating denotes duets, etc.

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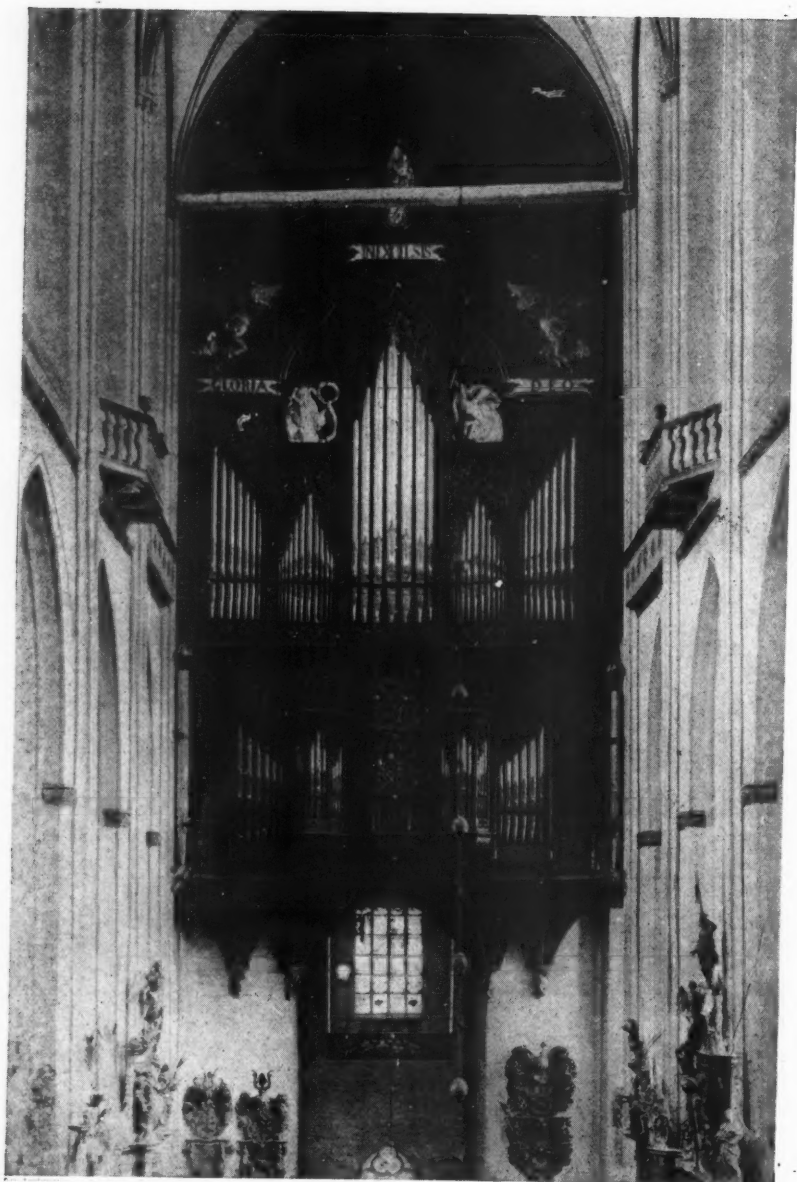
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Published by Organ Interests Inc., Richmond Staten Island 6, New York
 Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Ave., Fort Richmond 2, New York

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BACH MET BUXTEHUDE HERE

The main organ of Marienkirche, Luebeck, a 3-53 which Buxtehude played from 1668 to 1707; Bach came in 1705 for a month's visit, stayed four months.

THE AMERICAN ORGANIST

December, 1944

Complete-Bach in Fifteen Programs

By RICHARD T. GORE

On the Aeolian-Skinner in Sage Chapel of Cornell University

BACH'S organ music is not only the grandest monument in organ literature, but one of the mightiest achievements in all music. In it the instrumental music of two centuries reaches its fulfilment. From it countless subsequent composers drew inspiration.

The country into which Bach was born had long been a leader in organbuilding, in organ-playing, and in composing for the instrument. The German organs of the seventeenth and early eighteenth centuries have never been surpassed for ensemble and clarity of tone. It is not surprising, therefore, that Bach composed for the organ all his life.

The music he wrote for it may be divided into two parts: first, those works based on Lutheran chorales, about one hundred and seventy-five compositions; second, those freely composed, about fifty. In his freely-composed pieces—preludes, fugues, toccatas—Bach followed at first the rather loose structure of Buxtehude, in which bravura passages, bits of fugue, and bold modulational chord-successions were strung together in the manner of a rhapsody. But during his years at Weimar he began to apply the formal discipline of the Italian-concerto style to the preludes and his own sense of logic to the fugues. He never ceased studying and assimilating the works of his predecessors and contemporaries; even in his mature years his art was never static.

In the Lutheran service of Bach's day it was the custom for the organist to play a variation on the hymn or chorale before it was sung by the congregation. Frequently the several stanzas were alternately played and sung. The large output of choralepreludes thus filled a practical need and was as much a part of Bach's job as the production of cantatas. His compositions in this genre fall into three categories: 1. Those where the simple three- or four-part harmonization is enriched by embellishments in the melody; 2. Those where fragments of the melody are used for accompaniment, usually in fugal style; 3. Those where an independent accompaniment is used, suggested by the text of the hymn.

It was in this last type that Bach outdid his predecessors, his fertile imagination contriving veritable tone-pictures wrought with as fine a sense of musical portrayal as the characters in Mozart's operas.

Of this enormous treasury of organ music only a fraction was published in Bach's lifetime. The third part of the *Clavieruebung* appeared about 1739, the *Canonic Variations on Vom Himmel Hoch* were engraved about 1745 by Schmidt of Nuremberg, and the *Six Chorales* transcribed from cantata movements were engraved by Schuebler of Celle about 1747.

One of the most inviting presentations of the organ music of Bach is now being played in Ithaca, N. Y., from October 6 to May 4, on Fridays at 4:30, in a program arrangement that has much to recommend it, with program-notes that add values of their own.

Of the rest, most of the originals have been lost, the music having come down to us in copies made by his pupils. There is still doubt whether certain pieces are actually Bach's. In the present series of recitals nothing has been included that is not indisputably Bach's. Also excluded from the series are juvenile productions and all but two of those choral harmonizations which, although included among the organ works, were probably intended to support congregational singing.

The programs have been arranged so that the early ones span the first part of Bach's creative life, the middle ones the middle part, and the last ones the last part. In this fashion each program has variety and the series as a whole shows not a heterogeneous sampling but a continuous development.

PROGRAM 1, OCT. 6, 1944

Prelude & Fugue Cm
Christ Who Art the Light of Day
Prelude G; Fugue G.
Orgelbuechlein: Advent, Nos. 1 to 4
Little Fugue Cm

The Orgelbuechlein as originally planned was to contain one hundred forty-three pieces, providing preludes for all the seasons of the church year, but only forty-five were composed. In most of these the melody is stated in its simplest form, without interludes but with accompanying figures suggested by the text of the hymn.

PROGRAM 2, OCT. 20

Fugue Bm (on a Corelli theme)
O God Thou Righteous God
Fantasia G
Five Kirnberger Chorales
Fantasia & Fugue Am
Orgelbuechlein: Christmas, Nos. 5 to 10
Toccat & Fugue Dm

Johann Philipp Kirnberger (1721-1783) was a pupil of Bach from 1739 to 1741. Author of important theoretical works, he copied a score of his master's choralepreludes, thus preserving many fine compositions that would otherwise have been lost. Many of the preludes are fuguetas on the first lines of the tunes.



DID BACH LOOK LIKE THIS?

Probably, for it was painted in 1747 by Haussmann, Dresden court painter; Bach gave it to a composers' fraternity he was then joining.

PROGRAM 3, NOV. 3

Toccata E
Four Kirnberger Chorales
Fantasia C
Orgelbuechlein: Christmas, Nos. 11 to 14
Fantasia with Imitation Bm
We Greet Thee Blessed Jesus

PROGRAM 4, NOV. 17

Prelude Am (Chaconne)
Pastorale F (four movements)
Four Kirnberger Chorales
Alle breve D

Fugue G
Prelude & Fugue Dm
Orgelbuechlein: New Year, Nos. 15 to 17

The Fugue of the Prelude & Fugue Dm is a transcription by Bach of the one from the G-Minor Partita for solo violin, altered in many places to make it more suited to the organ.

PROGRAM 5, DEC. 1, 1944

Fugue Cm (on a Legrenzi theme)
Fantasia G
Four Kirnberger Chorales
Prelude & Fugue G
Orgelbuechlein: Purification, Nos. 18, 19
Fugue Cm
Prelude & Fugue D

Twice Bach wrote for organ a double-fugue in which the themes are announced separately and then brought together; one example is the Fugue on the Legrenzi theme, the other is the big Fugue in F. The extraneous cadenza at the end of the Legrenzi Fugue shows its early composition.

PROGRAM 6, DEC. 8

Prelude C
Four Kirnberger Chorales
Prelude & Fugue C

Orgelbuechlein: Passiontide, Nos. 20 to 26
Prelude & Fugue Am

PROGRAM 7, JAN. 5, 1945

Prelude & Fugue Gm
Four Choralpreludes
Canzona Dm
Orgelbuechlein: Easter and Ascension, Nos. 27 to 32
Toccata-Adagio-Fugue C

PROGRAM 8, JAN. 19

Prelude & Fugue C
Four Choralpreludes
Sonata 1
Orgelbuechlein: Pentecost and Trinity, Nos. 33 to 35
Prelude & Fugue Cm

The Sonatas were written as practise material for Bach's son Wilhelm Friedemann. They are to the organist technically and musically what the Chopin studies are to the pianist. The Prelude of the Prelude & Fugue Cm belongs to the group of preludes which exhibit the fully-developed Italian concerto form; the opening ritornello is repeated verbatim at the end.

PROGRAM 9, FEB. 2

Prelude & Fugue Fm
Four Choralpreludes
Sonata 2
Orgelbuechlein: Christian Life, Nos. 36 to 40
Toccata & Fugue Dm (Dorian)

The Prelude of the F-Minor is one of Bach's most dramatic and the only one in this 'impure' key. Its climax is a discord of eleven voices, followed by an angry, catapulting run. The five-voiced Fugue is scarcely less bold. The Dorian is so called because of the flatless signature; actually it is as purely Aeolian as any other piece in minor. Like the Toccata in F, this one is developed from a single, short musical germ. The Fugue is one of the most gigantic achievements of a musical mind. While it never fails to arrest the attention by its accumulating power, only a close analysis reveals the amazing craftsmanship which produced that power.

PROGRAM 10, FEB. 16

Fugue G
Three Choralpreludes
Sonata 3
Orgelbuechlein: Christian Life, Nos. 41 to 45
Toccata F

As previously noted, the Fugue in F is a double-fugue in which the themes are exposed separately, the first for manual & pedal, the second for manual only; then they are brought together.

PROGRAM 11, MARCH 2

Eight Little Preludes & Fugues: Nos. 1 to 4
Eighteen Great Chorales: Nos. 1, 2
Prelude & Fugue Cm
Sonata 4
Six Schuebler Chorales
Fantasia & Fugue Gm

Like the Sonatas, the Eight Little Preludes & Fugues were probably written for Wilhelm Friedemann. They are mature Bach in miniature. The Eighteen Great Chorales were written for the most part during the Weimar period; Bach's last musical task was their revision.

PROGRAM 12, MARCH 16

Prelude & Fugue G
Four Choralpreludes
Eight Little Preludes & Fugues: Nos. 5 to 8
Eighteen Great Chorales: Nos. 3, 4
Sonata 5
Eighteen Great Chorales: Nos. 5 to 8
Prelude & Fugue Am

No. 6 of the Eighteen Great, O Lamb of God, presents the melody successively in soprano, alto, and bass, for the three verses. The cataclysm in the third verse (change of meter,

chromaticism) was doubtless suggested by the text, "else we should despair," and for the beatific close Bach probably had in mind the last line, "have mercy on us, O Jesu."

PROGRAM 13, APRIL 6

Fantasia Cm
Eighteen Great Chorales: Nos. 9 to 11
Prelude & Fugue C
Eighteen Great Chorales: Nos. 12 to 14
Sonata 6
From Heaven Above (Canonic Variations)
Prelude & Fugue Bm

The canonic variations on From Heaven Above to Earth I Come belong, with the Art of Fugue and the Musical Offering, to the category of theoretical works in which the composer solved particular problems in construction. But this set of variations is not purely abstract; on the contrary, so smoothly does the music flow that one is hardly conscious of the contrapuntal tour-de-force. With his never-failing instinct for climactic effect, Bach saved the most staggering feat for the very end, where all four phrases of the melody are heard simultaneously.

PROGRAM 14, APRIL 20

Prelude & Fugue A
Four Choralpreludes
Prelude & Fugue Em
Trio Dm
Eighteen Great Chorales: Nos. 15 to 18
Passacaglia

The Wedge Fugue of the Prelude & Fugue Em is probably the most gigantic monothematic fugue ever written. The exposition is repeated verbatim at the end, enclosing the piece in a mighty frame. The last of the Eighteen Great Chorales is When in the Hour of Utmost Need. Here Bach, blind and dying, dictated to his son-in-law Altnikol and lovingly lavished his art on a melody whose appropriateness he well realized, for he gave it the alternative title Before Thy Throne Lord God I Stand. Master craftsman to the end, he arranged the voices in the little fugati which comprise this piece so that each time the second one comes in upside down. In this attention to detail which he well knew would go unnoticed by most listeners, he was like those Gothic sculptors who carved the inner sides of pillars, knowing that God sees beauties hidden from man.

The Passacaglia is an old dance-form, consisting of variations on a constantly-recurring four- or eight-bar theme, usually in the bass. For his gigantic essay in this form, Bach used an eight-bar theme by Andre Raison, famous Parisian organist of the late-seventeenth century. For the fugue Bach used only the first half of the theme, but with it is heard each time a second subject.

PROGRAM 15, MAY 4

'A WORSHIP SERVICE FOR THE ORGAN'

Prelude Ef

KYRIE:

Kyrie God the Father to Eternity (GC)
Kyrie Christ the Comfort of All (GC)
Kyrie God the Holy Spirit (GC)
(Followed by the same three in the LC)

GLORIA:

All Glory be to God on High
(Followed by the same in GC and then LC)

THE COMMANDMENTS:

These Are the Holy Ten Commandments*

CREDO:

We All Believe in One God*

THE LORD'S PRAYER:

Our Father Who Art in Heaven*

BAPTISM:

Christ Our Lord to Jordan Came*

PENITENCE:

In Deep Distress I Cry to Thee*



PAINTED LIPS IN BACH'S DAY

Maybe the girls didn't paint their lips but an organbuilder did a job of it in the organ Bach played hooky to hear Buxtehude play.

COMMUNION:

Jesus Christ our Savior*

Fugue Ef

*In each case the version from the Greater Catechism was played first, and then that from the Lesser.

The Clavieruebung consists of organ variations on chorales used in the Lutheran service. Each melody is treated twice, once with pedal and once without, to correspond with the Greater and Lesser Catechisms; the work opens and closes with the great Prelude & Fugue Ef, each of which is constructed on three themes. With its vast emotional range, variety of style, and exhaustive use of all the resources of the organ, this work is surely the mightiest ever written for the instrument.

The Greater Kyries must be placed beside the "Credo" of the "B-Minor Mass" as utterances of stupendous grandeur; the closing bars of the third one are among the most intense in instrumental music; all the Kyries are in the austere Phrygian mode. The Lesser Kyries are miniature prayers of tender and intimate feeling; all are fuguetas on the first lines.

In the Greater settings of the Commandments it is probable that Bach is painting three ideas: in the righthand part, erring humanity; in the left, the inexorableness of the law; in the pedal, the steadiness of faith. In the Lesser, Bach fashioned the first line of the chorale into the theme for a little fughetta in jig rhythm, with exactly ten entries.

If anything could outdo the third Greater Kyrie in intensity, it is the mighty tapestry of the Greater Penitence—In Deep Distress. Its cry is as overwhelming as that which opens the "B-Minor Mass." As the successive phrases of the chorale are built up fugally, just so the intensity rises again and again. In the final phrase the objective is reached, for here the motive of joy begins to appear and indicate that the cry of the truly penitent will be answered.

It is misleading to dub the triple Fugue in E-flat the 'St. Anne's' merely because of its accidental resemblance to a tune Bach could not possibly have known. It is more likely that Bach borrowed the theme from Buxtehude, whose Fugue in E begins with the same five notes. There can be no question that Bach meant his three-subject Fugue to represent the Trinity, or that it is music of unsurpassed magnificence.

[Mr. Gore printed his titles exclusively in English, and the whole series is included in an 8-page 6x9 booklet, with neither preface nor conclusion, and without any of the abbreviations or curtailments used in this report. To accompany the printed program-booklet a set of mimeographed program-notes was supplied, from which the foregoing comments were taken. The result is a most inviting complete-Bach presentation, for various reasons. First, the make-up provides a varied musical feast for each program; second, the use of English titles for English-speaking audiences adds tremendous values; and third, the program-notes guide the mind while the music entertains the ear. These program-notes are not furnished for every piece, which might make them monotonous and thereby lessen their values, but only for certain works to which Mr. Gore wants to direct special attention for this or that reason.—ED.]

□

Lancelot & the Organ Dragon

By Lieutenant-Commander E. J. QUINBY

Owner of the southernmost organ in the United States

The following report is submitted with the assurance that at the time referred to, I was cold sober and in my right mind—that is to say, at the beginning of the encounter.—E.J.Q.

JUST back from sea and passing through the Lab I observed one Scotty, seaman second-class, busily engaged in rigging some line into a noose, one end of which was passed through a length of pipe about the size of a broom-handle. "What," I inquired, "are you making now, Scotty?"

To which Scotty (from Oklahoma where he claims to have had ample experience with bull-snakes and such) answered, "A noose, Sir, to catch the snake, Sir. Your Missus just phoned, Sir, and she sounded very excited, Sir. Says there's a seven-foot snake in your house, Sir."

"By cripes, Scotty, why doesn't somebody tell ME about these things? I'll run right over on my bike and you come along with the truck when you get that thing fixed up. What else did she tell you, Scotty? Is she all right?"

"The Missus was talking kind of fast, Sir. Said it had hundreds of legs, that it jumped out of the bath-towel, ran like lightning all over the place, Sir. And it has two tails."

He was still talking like that as I dashed off for Casa Quinby by the Sea. What was I to think? Had the Lady been drinking? I had never known her to take more than one at a time. As I pedalled breathlessly I tried to formulate a suitable plan of attack, but had difficulty organizing my thoughts for a campaign against a varmint seven feet long with hundreds of legs which ran like lightning and had two tails.

Arriving at the house quite out of breath, I found Margaret quaking visibly, her teeth chattering. "It w-w-went that w-w-w-way," she stammered, pointing into the organloft. Evidently alarmed by the Lady's screams when she first discovered the varmint, our two Siamese cats had taken refuge atop the highest available perches, Smokey Joe having scaled to the uppermost level of the Vibra-Harp and Ming Toy having clawed her way up the porch screening to the overhead-rafters. They peered down ominously.

The Lady was so visibly upset and talked so incoherently that I gained little idea of what this critter might be like.

However, it was quite apparent that I was expected to Stride bravely into the Gloom of the organloft and Do Battle with it.

So, with a long butcher-knife and a machinist's hammer for side-arms, I entered the chamber, trying to appear nonchalant about the whole thing. Once inside, I noticed, for the first time, how eery the shadows seemed, cast through the forest of pipes. In the half-light I accidentally disturbed a coil of electric cable, which writhed into action. I barely missed hacking several hundred electric wires asunder before I realized what it actually was.

Where WAS this THING hiding? Vainly I peered beneath windchests, behind pipe-racks. Cautiously I crawled through to inspect corners. With misgivings I surveyed the shadowy territory overhead, where the pipes stretched upwards, some of them bending over where they were mitered to fit the limited ceiling height. The open ends of these mitered pipes yawned menacingly in the dim light—each one a possible haven for the thing. But it was nowhere in evidence.

Then an inspiration. Why not stir the thing into action by sound—lots of sound? I called out to Margaret in the studio, "Turn on the wind and play something."

"Oh dear! I-I-I just can't play anything n-n-now."

"Just play something. Never mind what; anything. And play Loud. Play like —!!!" I demanded.

Presently the wind rushed in, the bellows swelled, and the organ burst into the strains of Bach's All Glory Be, with interludes by E. Power Biggs and a few interpolations by M. Bell Quinby.

It was one of the Biggs interpolations that did the trick. I should write him about it. Startled into action by one of these rollicking runs, the THING suddenly emerged from behind a cluster of Diapasons and darted across the chest to another retreat behind the Oboes. I was so startled by the gruesome appearance of the Thing that I quite forgot my mission of the moment and lost an excellent opportunity to deal it a blow in transit.



CENTIPEDITUS DIAPOISONUS

Habitat, Key West, Florida, organlofts; portrait shows about a third of the business end; note the poison-packing pincers.

It wasn't seven feet long, but By Cripes it was ugly and it had what seemed to be hundreds of legs, and it traveled swiftly with a snake-like action.

"Now play something on the Oboes!" I yelled. But the suggestion was lost in the noble noise of the Glory Be, so I hollered louder. "Margaret! Oh Margaret! Yoo-hoo! Play the Oboes."

The roar stopped. "What did you say?" the Lady was asking.

"Play the Oboe, for cripes sake, play the Oboe!"

"Well you needn't yell at me that way," she suggested. "The Oboes need tuning."

"They'll need more than tuning before I'm through here."

Then the Oboe took up the paean, All Glory Be, and sud-

denly the Thing came dashing out from behind the pipes, in high. I swung at it with the butcher-knife but the blade only whacked against the deck in its wake. It disappeared down back of the Bourdons. I was at a disadvantage. It was my purpose to do this creature in, if possible, without wrecking the organ; therefore I was not free to employ a broad overhand stroke but was more or less restricted to a sort of thrust & parry technic.

"Now," I yelled, "the Pedal Bourdons please!" but the Oboe was still sounding off. "Yowee, Margaret! Play it on the Pedal Bourdon."

"What did you say?" inquired the Lady.

"Play it on the Pedal Bourdons," I shouted.

"I don't see why you are so particular about registration at a time like this," remarked the Lady, a bit petulantly. But she evidently decided to humor me along, for presently the big Bourdons took up the Praise Be on High. And that was when the Viper decided the Pedal Bourdon district was too noisy, for out it came. And that was when I got him.

Only I couldn't come galumphing Triumphantly Back with its head, for the dastardly thing, in sections, began to distribute itself in every direction, hither & yon, and with great speed.

"I got him, I got him! You can stop now. It's running all over the place in ten or twelve pieces on its vile limbs!" I yelled.

"What stop do you want now, a tenor piece on the Violins?"

"Never mind," I said patiently; "Just call up Scotty and tell him to belay that last order."

So I gathered up what parts of the varmint I could overtake and placed them in a glass jar with a screw cap. Hours later we posed the pieces together for a photo at the Lab, but the critter spoiled a couple of films by its wriggling, in spite of its uncoupled condition. Later I took Margaret over to the Officers Club for a tall Scotch-and-soda. I felt she needed it. Of course, I joined her with one of my own; it isn't nice for a lady to be seen drinking alone in public.

What is the Thing? Some call it a Centipede. You should hear Margaret's opinion of it. However, she now denies having stated it was seven feet long. She claims she said inches. Seven feet long, or seven inches long, with a hundred feet—it's sure a formidable-looking critter.

Along about bedtime these nights I observe Margaret with a flashlight, peering under the bed, between the sheets, inspecting the interior of pillow-cases, and carefully rigging a mosquito-netting tent above our downy cot. Women are finicky about insects. And the strains of Bach's All Glory Be assume a new importance to us.

Best wishes and a fine New Year to all of you, and may the folds of your bath-towels never take you by surprise.

Music in Hospitals

From a survey made by the National Music Council

• A new field for the organ world is the hospital. It has already been proved that music helps workers in factories as well as in offices, providing it is all music, no talking. The use of music in hospitals, especially those for nervous and mental diseases, has already proved its value. N.M.C. conducted a survey of 209 hospitals; the results are published in pamphlet form, 15¢, National Music Council, 338 West 89th St., New York 24, N.Y. The facts are summarized here.

Music is used for the patients in 192 of the 209 hospitals questioned; it is not used in the other 14 for lack of funds, equipment, personnel, etc.

Instrumentalists personally played in 160 hospitals, singers sang in 150. Phonograph recordings were used in 151 hospitals; one had regular weekly concerts of recorded sym-



MAKING THEM HOMESICK—NOT PURPOSELY
Photo of George G. Arkebauer and chorists of Zion Lutheran Church, Fort Wayne, Ind., sent by the choir with a Christmas box to every member of the choir serving in the armed forces.

phonies; another used records over its "sound system in connection with the mid-week devotional hour." Only four hospitals had no radio facilities, the others using radio equipment in wards, recreation halls, occupational-therapy rooms, etc.; in some hospitals the patients were allowed to have individual radios, in others the radio programs were centrally controlled.

The patients themselves are encouraged to participate in making music, 99 hospitals using them in instrumental solo work, 107 in instrumental ensemble, 107 in choirs.

Of the 75 music directors employed by the hospitals, 41 are professionals, 34 amateurs. Eight professional organists were in the list.

The budget of 46 hospitals includes an appropriation for music. In one hospital "an outside organist and a singer are employed at church service. . . . An organist is the director of the patients' glee-club" in one institution and "his salary is paid by a service organization."

On the qualifications desired in a hospital music-director the replies, coming from people obviously lacking in technical music training, have little value, though "attitude toward mental patients and mental hospital work" was given and obviously is of prime importance. A highbrow musician has no place in the ministry of music. The hospital music-director must "mingle freely and fit in with the social setting of the patient group."

Ninety-two hospitals said they could use additional qualified workers.

Is music recreational or therapeutic? Of the 187 trying to answer, 30 said it was recreational, 23 therapeutic, and 134 said it was "recreational or therapeutic." Following are some thoughts provided by the hospitals replying on this point:

"Recreation is therapy" and a distinction between the two is "theoretical and academic; in practise both uses overlap." Listening to music "has been shown to have sedating effect." One said "the cacophony of jazz music is a disturbing influence to all types of patients, and especially to neuro-psychiatric patients." (It's also a pain in the ear to any decent citizen.) "Music calculated to stimulate rhythmically is cheerful in its effects; spirituals or American folksongs are soothing to most people."

"Good musicianship alone is declared no guarantee of good hospital work," says N.M.C. in summing up. Next to the orchestra, a good rich organ can supply finer, richer, more soothing, more varied music than can be had from any other source. But the organist in a hospital must be an individual of very human and very practical sympathies. Baroque tonal combinations, antique literature, and frigid playing would only be a torment to the patients. None the less here is a future field well worth attention from organbuilders and organists.

—Ed.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Your Career & Your Church

YOUR Career in Music by Miss Harriett Johnson is an unusually entertaining and informative book. If you're a student, undecided about your future, it will probably fool you into trying to become a professional; if you're a professional it will either teach you some new tricks or make you feel holier than ever.

"It's depressing," comments a struggling musician.

"It's show business," wisely answers the agent.

"It's a life without reason, it makes no sense; but try to be happy—it's some recompense." All this about F. Sinatra. Miss Johnson says "A poor press agent might have ruined him."

A clever jazz pianist in a theater engagement with jazz-band "played entertainingly on the stage in the normal manner, but as the climax to his part in the band's appearance he stood up and turned out a tune with his hands behind him. It brought down the house."

Discouraging? Possibly, if we're old-style Americans like those who developed this country on a basis of honest values. But those days are dead. We admitted to our land innumerable peoples from abroad, all lacking our ideals; and when they broke our laws we merely said, "Naughty, naughty," or words equally effective, instead of shipping them back to the land whence they came. Now we're all too largely a nation of cheapness, trickery, and just plain communistic dumbness.

"But try to be happy—it's some recompense." And I'd say also try to be honest. Anyway don't try any press-agent stuff on T.A.O. for it never gets into print. Sorry to say it, but I too often think the average all-Bach or pre-Bach program, the ultra 'modern' piece of alleged music, and the unfounded adoption of the words Baroque and Romantic as applied to the organ, are all press-agentry of a pretty bad order. Miss Johnson fell for Baroque and Romantic. Probably because the organ world has not yet found correct names for the rather radically-different stoplist patterns; why not merely name them honestly Normal and Harrison, and let it go at that? I think the record shows that all builders shunned the idea excepting Mr. G. Donald Harrison and that he stuck to it until the imperfections were eliminated, so why not call it a Harrison design? Maybe you can see it in the older work of English and German builders but for the life of me I can not, definitely not. Nor can I see any definite Romantic patterns there either. The normal organ as we know it was best developed in America, with England following fairly well the same pattern without making it quite so rich. France and Germany didn't even try; they stuck to what their fathers had always been doing.

When Senator Richards listened critically to the 8' and upperwork of Germany's Silbermanns he decided we needed to clean the mud out of our own 8's and revise our notion of upperwork so that it would make an ensemble instead of a noise. So he began to preach that gospel. Mr. Harrison was the one to listen and do something about it. The normal American organ is no more romantic than a lamp-post and Mr. Harrison's perfected job is no more baroque ("irregularly shaped, fantastic in style, grotesque"—FUNK & WAGNALLS) than the Merrit Parkway, with which it's equally modern, for it gets us there in the least time & with the

greatest enjoyment, and no mud at all to wade through. Any of my readers who heard what Mr. Ernest White did in romantic music of the greatest richness on the allegedly-baroque St. Mary's organ several seasons ago will recognize how much press-agentry and how little accuracy are back of the names Romantic and Baroque.

But try to be happy; it's some recompense.

—t.a.b.—

In September 1944 the principal and 25 teachers of the Flushing highschool, New York City, sent the board of education a protest, reading in part:

"For over seventy years it has been traditional practise at Flushing Highschool and in some other schools to include in the assembly program the reading of the Bible and the recitation of the Lord's Prayer. A recent directive from your office, without explanation, now forbids this practise of unit worship in the Lord's Prayer."

When this bit of trickery was brought to public attention the higher-ups immediately offered an alibi. I discussed this theme about a year ago. When I tried to get positive information by phone the answers were evasive and I was told I'd have to go through a lot of red-tape before any answer could be given.

Since organ-players and organ-builders alike depend upon the Christian church for their income (leaving out of it any worthier motive) we had better face the facts. There are two groups back of this persistent effort to take the Bible and Christianity out of the public schools. One is the communist element, alarmingly increasing in their grip on public offices, chiefly by appointment. The other is the Jewish people who believe Christ was an imposter anyway.

Christianity and Christian teaching were back of the founding of America, and this same Christian spirit is back of America's perverted sense of liberty. Because the Jewish people are now persecuted in so many lands and unwelcome, we provide them an extra welcome here. And we let them smash our Sabbath traditions to smithereens. We hand them complete liberty when it's as dangerous in their hands as a stick of dynamite would be in little Baby Snookums' hands. We let labor-unions, largely dominated and controlled not by men of American-born spirit but eminently of foreign-born antecedents, pilfer and steal and corrupt and intimidate, till even the once-supreme court in Washington is afraid to apply to labor the principles it applies so fearlessly to capital and men of decency. In our own world of music, Frank Roosevelt through one of his innumerable appointed boards ordered the Petrillo-controlled union to go back to work, and these foreign-souled creatures just sat and stared; then Roosevelt wrote them a telegram and petitioned them please to do what American law had already ordered them to do, and these foreign-souled creatures just sat and stared some more.

The first step of the communists and our Jewish guests here in America is to stop the Bible in the public schools; because they know they can't stop merely the New Testament, they must stop the whole Bible.

And I say if the Christian churches in our America are in the aggregate such a congregation of cowards that they let these communists and our Jewish guests get away with it, the Christian church thoroughly deserves to be wiped from

the face of the map. I have no hatred of the Jewish people or any others here, but we must remember that America is Christianity's home, not the home of the Hebrews or Mohammedans or Buddhists or Confucianists or communists or socialists. If these were a tenth as considerate and gracious in their treatment of others as we Christians are, it would be all right. They are not. If we don't have manhood enough to hold to what we know is right, and defend that right against every last guest we allow to enter our domain, then it will be just as well if we do kill off Americanism right now and let this sneaking socialism go on and grow into the communism it's so fervently headed for.

Only let us remember that if we do allow a communistic or any other non-Christian state, there won't be any churches of importance, nor any decent organs built in the future, nor competent organists hired. It is fine to have the Jewish people here with us so we can guarantee them complete freedom, including freedom of worship; but when they take steps to knock out of our public schools the Bible upon which our Christianity is founded, it is time to drop the open hand of welcome, fold it into a tough fist, and strike—quickly and hard.

—t.s.b.—

Mr. Jean Pasquet decided I ought to know a little about the art of painting so we spent several hours with Mr. Feodor Zakharov in his studio at 210 West 59th Street, New York, and for the first time in my life I saw paintings by an acknowledged artist that breathed beauty all over them. I saw paintings of oceans of water, not lead; portraits of pretty girls and ladies that were as beautiful as their originals; saw a nude that had only loveliness about it and didn't look like an over-fattened porker ready for market; saw a lady relaxing in a lovely dress on a sofa; a night scene out Mr. Zakharov's window looking up over Central Park. These were the sort of things Rembrandt created, though his subjects, in common with all humanity, were not so beautiful as humanity is today. Of course through it all I was thinking of the paintings I had seen in the Metropolitan Museum of Art, one in particular they were reported to have paid half a million for; it was as angular and barren to look at as a "modern" piece of alleged music is to listen to.

As we face that new year just around the corner, let us aim at beauty, not distortion; happiness, not ugliness. And Merry Christmas, everybody.—T.S.B.

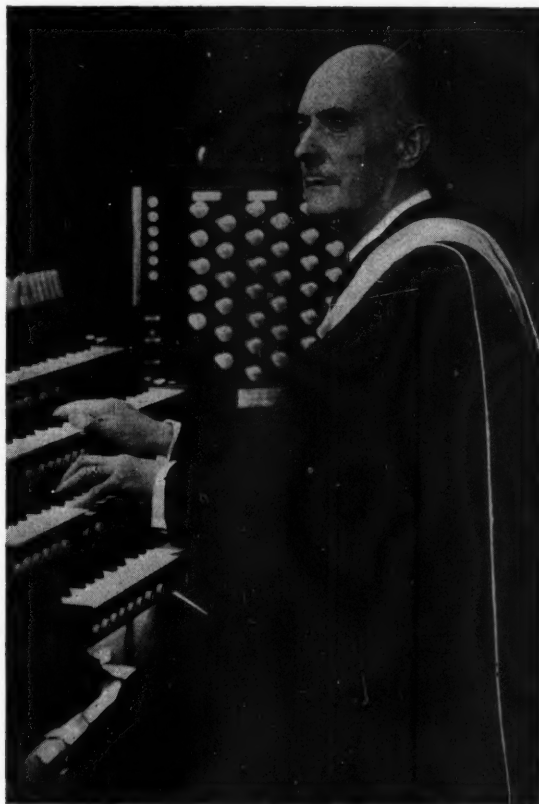
School of Sacred Music, New York

Dr. Dickinson to be released from arduous executive duties

• After a third of a century as Harkness associate-professor of music and organist-choirmaster of Union Theological Seminary, during which period he organized the School of Sacred Music, Dr. Dickinson retires from these duties next June, at the same time relinquishing the executive directorship of the School he founded in 1928. He continues on the School faculty, however, and also as organist-choirmaster of the Brick Presbyterian. Dr. Hugh Porter has been appointed to succeed him as director of the School and associate-professor in the Seminary.

Lowell Mason first held the Harkness music professorship; Gerrit Smith was Dr. Dickinson's immediate predecessor. The associate-professor rating derives from the Seminary's requirement that a full professorship cannot be held by anyone holding another position outside the Seminary. And Dr. Dickinson's work as organist of the Brick Presbyterian has been and will continue too important to be sacrificed for other considerations.

Dr. Dickinson was appointed to the Seminary in 1912; in 1914 he began his notable series of historical organ lecture-recitals in the Chapel, which continued for fifteen years. In 1928 Dr. & Mrs. Dickinson and Dr. Henry Sloane Coffin, Seminary president, originated the School of Sacred Music as an integral part of the Seminary. Dr.



DR. CLARENCE DICKINSON TO WORK LESS

Dr. Dickinson relinquishes the executive directorship of the School of Sacred Music, New York, which he founded in 1928, though he continues on the faculty and as organist of the Brick Presbyterian.

Dickinson gathered around him a faculty of some of the most distinguished musicians of the City. The first degree officially awarded by the School was Master of Sacred Music; last year the Board of Regents of the state authorized the School to confer the degree Doctor of Sacred Music, and four graduates won that degree at the May 1944 commencement.

Although retiring as director, Dr. Dickinson, and Mrs. Dickinson also, will continue to teach in the School, and of course Dr. Dickinson continues as organist-choirmaster of the Brick Presbyterian.

Dr. Hugh Porter, appointed to carry on the work so grandly begun by Dr. Dickinson, was a member of the first class of four to win the D.S.M. degree. He will continue as organist of St. Nicholas Collegiate.

Corelli Sonata in F

Phonograph Recording by Biggs & Fiedler

• The newest recording for the organ world is Victor's 10" No. 10-1105, two sides, one disk, Corelli's Sonata for organ & strings, played by E. Power Biggs and the Fiedler Sinfonietta, presumably in Harvard's Germanic Museum. Mr. Corelli (1653-1713) or somebody correctly named it; it's not a concerto, for the organ is not a solo instrument here; nor is it a symphony, for only strings are used. It makes pleasant listening, music of the good old days when melody and rhythm played their part without loss of vitality through too much thought of harmony. It's an ensemble piece of true Corelli charm, organ & strings combining throughout for richness of tone; clean playing, good balance, and a texture to delight any musician. Every well-rounded library needs examples of this type of work. The limitations of a small organ are not in the least noticed. It's a record for music-lovers and collectors both.

Salaries—Will You do Something?

• "I note that every once in a while you take a crack at the salaries of organists. For a long time I have thought it would be interesting & productive to make a survey of church budgets to find out what percentage is spent for music. Some interesting information might be gotten—and it might be a little jolt to compare situations over the country. Most churches make their budgets public; organists could therefore give the information wanted," says Paul Friess of St. Louis. He suggests:

1. Total budget in dollars.
2. Percentage given away (missions, etc.).
3. Percentage for ministers' salaries.
4. Percentage for office help.
5. Percentage for all music purposes.
6. Percentage for organist-choirmaster's salary.

"I think if you asked for some such information in T.A.O. you would get some interesting information," says he. Say we, We're asking. I'll start off with my little village church, Episcopal, which published its budget in November:

\$12,993.44 Total Budget (which for convenience is figured here as \$13,000.00). Missions 11%; Clergy 40%; Office Help nothing, though 4% went to the Parish Worker; All Music 10%; Organist-Choirmaster, unknown because the music fund pays for an organist, a bass soloist who nods his head most vigorously during services in the hope he is thus filling the duties of a 'choirmaster' (the choristers never see the nods), new music, and \$110.00 for "organ upkeep."

It would help many organists if some of our readers would supply the figures anonymously; if too much trouble to figure the percentages, give it all in dollars and T.A.O. will break it down. Neither cities nor states will be published in these pages nor divulged in any other manner; we shall be content to merely specify sections of the country—northeast, south-



DR. HUGH PORTER TO WORK MORE

Dr. Porter has been appointed director of the School of Sacred Music, New York, and Harkness associate-professor of music for Union Theological; he continues as organist of St. Nicholas Collegiate.



USE 8-POINT PLAN FOR AN OVERBOARD DRIVE IN THE 6TH WAR LOAN!

NOV. 29th to DEC. 15th

- Appoint a 6th War Loan Bond Committee, representing labor, management and other groups.
- Select a Team Captain—preferably a returned veteran—for every 10 workers.
- Establish a Quota for each department—and every employee.
- Arrange Meetings of Captains, highlighting importance of their work—effective sales method—and need for detailed study of Treasury Booklet, Getting the Order.

The Treasury Department acknowledges with appreciation the publication of this message by

THE AMERICAN ORGANIST

Your plant-wide selling of the 6th can do much to lessen the price our fighting men so willingly pay for victory! Join the coast to coast parade of patriotic firms now assuring an "overboard" showing in the 6th by following the 8-Point Plan.

- Make Assignments to those best equipped to arrange music, speeches, rallies, competitive progress boards and meeting schedules.
- Issue Individual Pledge Cards in name of each worker, providing for cash or installment purchase.
- Resolicit! Your State Payroll Chairman has a special Resolicitation Plan for you to put into action near the end of the campaign.
- Give generously of your Advertising Space to drive home the War Bond story.



east, north-central, northwest, southwest, possibly indicating east or west of the Mississippi in the two central sections. Don't forget to include (if the budget forgets) the value of parsonage rental as clergy salary, which it rightly is.—Ed.

A Portrait

Face to face with thine image I stand silently,
Seeking words to define what there I find—
Dignity, power, strength in highest degree;
For the organ, yea, the organ is supreme
And with garland of my weaving I crown thee
King. 'Tis entwined with thoughts that grew in my
Heart's garden from childhood days and unfolded
With the years as I sat beneath the sound
Of thy voice and thrilled at thy majestic soul's
Outpourings which doth lure the angels down
The invisible path 'twixt earth and their abode.
As oft I linger by thy beauty beguiled
I am minded of the human touch to complete
Thee, for in the human we lose not the divine.

—Minnie McIlrath

Bach's Organ Pieces

Quoted from RICHARD T. GORE

• The preparation of the complete-Bach series for Cornell University has taught me many things; perhaps most important is the fact that every piece Bach wrote is different from every other piece. One must study each one intensively to determine the proper registration, tempo, dynamics. Another fact that emerges from such an exhaustive study is that some of the rarely-played pieces—the miscellaneous chorales, especially those without pedal, and some of the youthful works in the Widor-Schweitzer Vol.1—are of exquisite beauty. Unfortunately, many are not yet available in a domestic edition.

Wanted—a New Organ

By S. ALEC GORDON

I wonder if at some future date
It will be my very fortunate fate
To be told, by those for whom I work,
"We're putting a new organ in the kirk."
I really doubt if there could be
One worse than that one played by me.
The trackers all have cracked and split,
The pipes have many a hissing slit,
The shutters of the swell-box squeak,
The pressure of the wind is weak,
The motor quits so frequently
I think the thing is sore at me.
As for the reeds, their raucous bleat
No truthful person could call sweet.
I've tried to tune the cussed things
With bits of wire and bobbie pins,
And many a cipher I've had to fix
With chewing-gum or sucker sticks.
I've patched it up with tape and glue,
Got filthy dirty, black and blue.
I'm sick and tired of trying to be
An optimist about my property.
So when I've got my organ new,
Complete with gadgets, not a few—
Couplers, pistons, Harps, and Chimes,
And other things to use at times,
I really won't have much to do
To make the sounds come sweet and true.
Just pull a stop and throw a switch
And tones roll forth with faultless pitch,
Then press another little knob
And Chimes ring out with wavering throb.
Then when I want a mighty roar
That vibrates through the walls and floor
I'll step on the button, give her the gun,
And, Man oh Man, will I have fun!
So here's to the day when I shall see
That instrument in front of me.
May that day come with welcome speed,
And I'll be thankful—YES INDEED!

Willis Reeds & Mixtures

From a letter from HENRY WILLIS

• The statement on August p.183 that Willis reeds do not mix in an ensemble of flues, must be controverted. The Willis chorus reed blends perfectly with the flue chorus, this being insured by correct and high development of the harmonics. There are others who produce a type of chorus-reed that stands away from the flue chorus, but why associate Willis with that school of production?

As regards mixtures, we should restrict ourselves to outstanding instruments that have not suffered war damage—Salisbury, Hereford, Lincoln, Westminster Catholic Cathedral, St. Giles Edinburg, and Liverpool; and concert organs such as Alexandra Palace, Colston Hall, Birmingham Town Hall, Sheffield City Hall. I doubt if any of these were heard and tried, and found wanting in blend between mixtures and ground-work.

As for 'timbre-givers' such as Flute and String Celeste, the English system of tonal design, and most certainly mine, is to provide essentials first. I do not consider that Flute Celestes etc. come within that category.

Generalizations are, as ever, misleading and dangerous. [But better than nothing at all, and not essentially misleading but rather reflective of a different viewpoint, which everyone welcomes. Hearty thanks to Mr. Willis for comments on Willis organs as he sees them; we wish all eminent builders were equally helpful in defining their aims and achievements.—Ed.]



An American master and Wicks

One of America's most versatile musicians, Horatio William Parker (1863-1919) was a favored pupil of Josef Rheinberger who perfected him at an early age in organ technique during a three-year period in Munich. Returning to America, Parker's career was one of rapid ascendancy as organist, composer, conductor and teacher. Associated for a time in New York's National Conservatory with Antonin Dvorak, Parker won many important prizes for composition. In 1894 he was appointed Professor of Music at Yale University, this institution subsequently conferring upon him the degree of M.A.

Parker's composing was never confined to any particular medium as is evidenced by his symphonies, concertos, oratorios, pieces for piano, instrumental ensembles, Church services and grand opera.

His pieces for organ which still enjoy international popularity, contain much originality and which call for many orchestral effects and solo passages, reveal the full measure of the composer's thoughts and inspiration when executed through the vast resources of the modern Wicks Organ.

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This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

- **WALTER BLODGETT**
Museum of Art, Cleveland
Dec. 6, 8:15
Franck, Pastorale F; Piece Heroique.
Bach, Sontata 3; Fantasia Cm;
To God on High Alone;
Toccata-Adagio-Fugue C.
- **HAROLD FINK**
Fordham Lutheran, New York
Dec. 24, 10:30 p.m.
Pachelbel, From Heaven High
McKay, Noel
Sowerby, Carillon
Cabezon, Old Spanish Carol
Bach, Three Choralpreludes
Maleingreau, Mystic Adoration
Parker, Cradle Song
Purvis, Divine Mystery
Walton, Three Christmas Pieces
d'Antalfy, Christmas Chimes
Mauro-Cottone, While Shepherds Watched
- **CLAUDE L. MURPHREE**
University of Florida, Gainesville
Dec. 3, 10, 4:00
*Diggle, Festival Toccata
Miller, Hymntune Paraphrase
Bach, Sonata Dm; Lord God Now Open;
Toccata F.
Lemare, Robin Adair; Minstrel Boy.
Bonnet, Concert Variations
Pergolesi, Aria
Vierne, 2: Scherzo; Finale.
*Handel, Messiah Overture
Johnson, Christmas Candlelight Carol
Bedell, Noel; Marche Champetre;
Noel Provencal.
Benoit, Noel Basque
Bingham, At the Cradle of Jesus
Gaul, Sortie des Trois Rois
Yon, Christmas in Sicily
Diggle, Carol Fantasy
Edmundson, Epiphany; Adepte Fideles.
- **CHARLES PEAKER**
Sts. Andrew & Paul, Montreal
Dec. 4, 8:30, *Casavant Society*
Howells, Rhapsody E
Bach, Minuet & Trio; If Thou be Near;
Invention Am
Crawford, Meditation; Mood Fancies.
Peeters' Suite Modale Op.43

Arne, Siciliana; Gigue.
Purcell, Westminster Suite
Gillis, Scherzo Gm
Bach, Toccata & Fugue Dm
Come Sweet Death
Mulet, Carillon-Sortie

• **J. HERBERT SPRINGER**
St. Matthew's Lutheran, Hanover
Dec. 10, 24, 3:00

*Handel, Con.F: Allegro Moderato
Largo

Reger, Int. & Passacaglia Fm
Bonnet, Nocturne; Elfes;

Rhapsodie Catalane
Edmundson, Now Rest Beneath
Sowerby, Toccata

*Guilmant, Old French Carol
Daquin, Two Noels

Benoit, Noel Basque
Langlais, Nativity

Yon, Marche Pastorale
Titcomb, Puer Natus Est

Matthews, Christmas Pastorale
Edmundson, Vom Himmel Hoch

Mr. Springer gives recitals also Dec. 3 & 17; St. Matthew's is one of America's very largest church organs, built by Austin.

Baldwin-Wallace Festival

• Dec. 15 to 17 Dr. Albert Reimenschneider presents the fifth annual midyear festival, Berea, Ohio, devoted this time to French composers. Reserved seats available for guarantors, other seats free.

Dec. 15, 8:00: Walden String Quartet, works of Debussy, Ravel, Franck.

Dec. 16, 3:30: Mixed program ending with Dr. Riemenschneider's playing of Dupre's Magnificat Finale and Adoration, Clerambault's Prelude, Widor's 5th Toccata.

Dec. 16, 8:00: Orchestral work and Gounod's opera "Frantic Physician" by Baldwin-Wallace Opera Workshop.

Dec. 17, 3:30: Gounod's "Gallia," Saint-Saens' Concerto Cm, Franck's Symphony Dm.

The Bach festival will follow in the spring; both festivals are financed by some two hundred guarantors.

E. Power Biggs'

• December C.B.S. broadcasts, Sundays at 9:15 a.m., e.w.t., from Harvard's Germanic Museum: 3 & 10, two programs from Bach's Orgelbuechlein; 17, Sowerby and Primrose for organ & viola; 24, Bach and Daquin Christmas music for organ; 31, concertos with Fiedler Sinfonietta.

Edgar Stillman Kelley

• died Nov. 12 in his hotel home in New York City after a long illness. He was born April 14, 1857, in Sparta, Wisc., studied music with Clarence Eddy, F. W. Merriam, Fredrich Fink, Seifriz, Krueger,

etc., and in the Stuttgart Conservatory. He was a church organist in Oakland and San Francisco, and newspaper music-critic. He taught organ, piano, and composition in Calif. & N.Y., and was on the faculties of many and famous institutions, though his chief pride was composition, with many works in larger form and for orchestra given almost innumerable performances throughout America.

Willoughby H. Williams

• died Oct. 26 in Berkeley, Calif., aged 71. He was born in Wales, studied in England and Germany, and had been organist of St. Peter's Episcopal, Oakland.

A.G.O.'s Bonnet Memorial

• There has been a generous response to the Guild's appeal for funds to help organists in France who are left destitute by the war. Several A.G.O. chapters have held benefit-recitals with excellent results; the committee suggests other chapters might wish to use this means of raising money for this urgent and worthy cause. The drive for funds closes Jan. 1, 1945, when it is hoped a substantial sum can be forwarded to Les Amis de l'Orgue, which will handle its distribution in France. Checks or money-orders, payable to American Guild of Organists, should be mailed to Harold Friedell, Room 1708, 630 Fifth Ave., New York 20, N.Y.—SETH BINGHAM.

From the Dupres in Paris

• "It is good to be able to write again after those four terrible years . . . We have managed to keep well. We had many alarming hours; our house and music-room, with all doors and windows blown off, had a narrow escape (as well as ourselves) but the organ was not damaged. Anyhow those dark memories were swept away by the liberation of Paris and the arrival of your armies. I will never forget that evening when they crossed the bridge at the foot of our hill. A new dawn has arisen for us. . . Last year he was able to make a concert tour through France. He has not played at St. Sulpice for four months, for we have no electric current." Our thanks to Frederick C. Mayer of West Point to whom Mrs. Dupre wrote the above letter Sept. 28.

Let's Set Her Right

• In her My-Day column the Little Lady one day commented on Virgil Fox, "an organist," who plays the piano in a "delightful" way. If only we had equal understatement on some other things emanating from Washington! But see here, John F. D., how come you read that My-Day column? Nothing to do out there in Corona?

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SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

NOTE: From this column this month, as usual, are omitted some service-lists for which there would have been space if the correct lists had been available. The selections covered halves of two different months instead of the complete month of October; again we suggest one full month's programs be mailed to reach the Editorial Office not later than the last day of that month, typing the selections for the last Sunday if that be necessary.

• **DR. CLARENCE DICKINSON**
Brick Presbyterian, New York
October Services

*Ireland, Lift Up Your Hearts
Holy holy holy, Spicker
Sad prophet treading, Stacey
Anderson, Grace of Our Lord
*Reger, Kyrie

Will R. Cornelius

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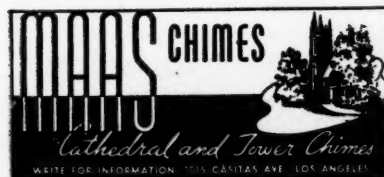
New Jersey

Horace M. Hollister

M.S.M.

Associate Organist
Director of Music for Young People

Madison Avenue Presbyterian Church
New York City



And did those feet, Parry
Save and keep O Lord, Scheremetieff
Marcello, Psalm 12

*Bach, If Thou But Suffer
Blessed is the man, Rachmaninoff
I bind unto myself, ar.Burke
Simonds, Day of Judgment
*Whitlock, Sing Aloud Unto God
God doth rule, Schumann
What of the night, Thompson
Webbe, Heroic Piece

Complete Service
Held, Jacob's Dream

Hymn, Call to Worship, Prayer of Confession, Assurance of Pardon, Lord's Prayer, Response and Psalter, Gloria Patri. Hymn of the Godhead, Lefebvre

Scripture, Girl Scout Recognition, Hymn, Scripture, Responsive Sentences, Prayer.

Come O thou traveler, Noble

Offering, Consecration, Sermon, Hymn, Benediction, Choral Amen.

Karg-Elert, Benediction

• **LAURENCE D. GAGNIER**

Huguenot Church, Pelham
October Services

*Sowerby, Picardy Meditation

At Thy table Lord, Floyd

NOW READY — A RE-ISSUE OF

Gleason's METHOD OF ORGAN PLAYING

This standard work by Harold Gleason of the Eastman School of Music is now published by Crofts together with other books in the *Eastman School of Music* series. A re-issue of the second edition (1940) with corrections and additions is now ready.

A solid musical and technical foundation for organ playing is provided in this book. The materials are progressively arranged and detailed instructions and explanations of the means by which various basic problems of organ playing can be mastered precede each section. Richly illustrated with music, either purely technical or possessing intrinsic values. Appendices include specifications of important organs, lists of 16th and 17th century organ music and editions of Bach's works, a four-year organ course, and bibliography.

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Bingham, Agnus Dei
*Buxtehude, Our Father
Behold now praise, Titcomb
Guilmant, Son.3: Adagio

b. Come unto Him, Dunn

*Widor 1, Meditation

Turn back O man, Holst

Mendelssohn, Son.1: Adagio

Lead me Lord, Wesley

*Beach, Old Folktune

St. Patrick's Prayer, Burke

Clokey, Old Irish Air

d. Savior like a Shepherd, Gluck

*Sowerby, Requiescat in Pace

Souls of righteous, Noble

Schubert, Litany

Sing alleluia forth, Thiman

The second organ number is played at

offering, number following is sung before

sermon.

• **DR. DAVID McK. WILLIAMS**

St. Bartholomew's, New York

October Services

*Service, D.McK.Williams

I bind unto myself, Burke

**Magnificat Bf, Willan

Mendelssohn's "Elijah"

Buxtehude, Prelude-Fugue-Chaconne

*Te Deum, Holst

O Lord Thou art my God, Darke

*Benedictus es & Jubilate, Sowerby

If any man hath, Davies

*Benedictus es, De Coster

All creatures of our God, Chapman

**Magnificat, Purvis

Mendelssohn's "Elijah"

Widor, 7: Finale

*Te Deum, Alan Gray

As waves of a storm-swept, Haydn

**Magnificat, D.McK.Williams

Mozart's "Requiem" excerpts

Bach, Fugue Am

Harry H. Huber

M. Mus.

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Broadway Methodist Church

Camden, N. J.

August Maekelberghe

Compositions for Organ:

Triptych (H. W. Gray Co.)

De Profundis Clamavi*

*To be released shortly by H. W. Gray Co.

Richard Purvis

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Cambridge, Mass.

Organist and Choirmaster

Mt. Vernon Church

Boston, Mass.

Lauren B. Sykes

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First Christian Church

Conductor, Multnomah A-Cappella Choir

Portland, Oregon

G. Russell Wing

M. S. M.

Organist and Director

First Congregational Church

Long Beach, California

Edwin Grasse*American Composers: Sketch No. 64*

• Edwin Grasse was born Aug. 13, 1884, in New York City, lost his sight when but six weeks old, and therefore had his normal schooling under private teachers. He turned to music for a career, with the violin his first choice, the organ his second. After studying violin with Carl Hauser he went to Brussels in 1898, entered the Conservatory in 1899, won first prize in 1900 and the Prix de Capacité in 1901. He studied organ with Daniel R. Philippi.

He made his debut as violinist with orchestra in Berlin, following in 1903 with his American debut in New York. Later tours of both America and Europe followed.

He was organist of Pilgrim Congregational for two years, 1924-5 and of the Brooklyn Institute for one year 1927. During 1926 he toured as violinist and organist with Helen Keller. Accustomed to concert playing, Mr. Grasse couldn't take kindly to humanity's habit of whispering & talking during the organist's preludes, so he withdrew from such activities. This meant dropping the organ and confining himself to his violin. He is a bachelor and resides in New York City.

Published organ compositions:

Nocturne E

Serenade A

Sonata No. 1, Gsm, written in 1918, published 1923, Stahl, Berlin; also called Fantasia Sonata.

Sonata No. 3, C, written in 1921, published 1923, Stahl, Berlin.

In addition to published transcriptions, with which this column does not concern itself, there is a Festival Overture in D, published 1928 by Schirmer; it was written



Edwin Grasse

in 1927 for a competition for an extended work for organ & orchestra; only the organ-piano arrangement is in print.

In manuscript there are Sonata 2 for organ, a Sonata in D and Pastorale in Bf for organ & violin, two Intermezzi, and many transcriptions.

The American organ public was not ready for too serious literature several decades ago, but times have changed. Mr. Grasse's compositions more than merit renewed examination by all organists who take their work seriously. In 1935 he underwent an operation and his health has not yet been fully restored. All good wishes to him—Ed.

Van Dusen Club

• held its first meeting of the season Oct. 23 in Chicago; Esther Timmerman was re-elected president. Recent appointments of members: Wayne Balch to Salem Covenant Church, Minneapolis; Florence H. Bush to Harvard Congregational, Oak Park; Marion Gates to Wesley Methodist, Chicago; Sara Hammerschmidt to North Shore Baptist, Chicago; Ruth Million to Bethany Presbyterian, Chicago.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American Organist published monthly at Staten Island, N.Y., for October 1944.

STATE of New York) ss
County of Richmond)

Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhrman, who, having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443. Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Organ Interests Inc., New York, N.Y.; Editor, T.S. Buhrman, Richmond, N.Y.; managing editor, none; business managers, none.

2. That the owners are: Organ Interests Inc., New York, N.Y.; F.B. Buhrman, Richmond, N.Y.; and T.S. Buhrman, Richmond, N.Y.

3. That the known bondholders, mortgagees and other security holders, owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: none.

T. S. Buhrman, Editor.
Sworn to and subscribed before me this 29th day of September 1944.

(Seal) Fred J. Rheinheimer.
(My commission expires March 30, 1946.)

Public Improvement?

• "Police are seeking the thief who stole 150 pencil-sized pipes" from an Illinois organ; said pipes "will be missed only by those with keen ears for music," the dean of the school of music is quoted as saying. "Someone had the courage of their convictions," saith Dr. Lewis Bates Clark in reporting the happy affair to T.A.O. Somebody wants make something of it?

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He's In the Army Now

• The censor passed it, so here it is—a letter we all like.

"Greetings from Schickelgruber's front porch. It's a little hard to believe we're in the Valhalla of The Third Reich—but we are. Can't say much for the specimens of the Master Race we've seen so far; they look slightly brow-beaten.

"The army's policy of non-fraternization, and the commands, 'Do not destroy property' and 'Do not take what is not yours,' I think are highly commendable. At first we found it awkward not to speak when spoken to, and to ignore the ingratiating manner (which is so obvious as to be most insincere) of the natives, but we're catching on."—Warrant Officer RICHARD I. PURVIS, dated Oct. 27, Germany.

"Just last week I said no copies of T.A.O. had arrived here for me, but in the meantime the July, August, and September issues came. And to show you that we don't sing highbrow music exclusively, our anthem yesterday was 'Love divine all love excelling,' the familiar hymn of Zundel, arranged by Clarence Robinson."—Sp.(W)lc D. ROBERT SMITH, c/o the Frisco Fleet Postoffice. Shooting Japs out there? Good hunting. In his earlier letter Mr. Smith reported:

"I have a small folding harmonium and a piano, although it was necessary for me to become a piano-tuner to have a satisfactory instrument. Now my problem is to keep the word from spreading, for otherwise I'm afraid I would be doing little else. The choir though small has good voices; the chaplain is quite a booster for music, so the set-up is most satisfactory." And the censor passed it that he's in the New Hebrides. The printed service of Oct. 8: Beethoven, Adagio Cantabile
Bless thou the Lord, Ivanov
Mozart, Son.5: Allegro

Gentlemen of the armed forces, how about a snapshot now & then? And, in case any of you want to know about the recent election, these are the figures as of Nov. 10:

24,184,832 for one candidate,

21,180,685 for the other.

Only a 3 million margin out of a 45 million vote, or 1/15th to win.

"The weather has turned this country into a veritable quagmire; my only consolation is that the boche are no more comfortable (I hope) than I am. While there's a war on and one is a member of a line organization, the 8:00 a.m.—5:00 p.m. routine is not the usual, so I find it impossible to get time to investigate the art of the

French organbuilders. About the only thing possible is to dream of having an organ in the postwar world. I anticipate a second-hand, self-rebuilt organ as my first, in order to secure an education by doing. Richard Purvis is over here and about skeen-teen miles from me."—Lieutenant EDWARD H. HENTGES.

"I recently met a French lieutenant from Paris who indicated that Dupre was, as far as he knew at that time, quite all right. I visited Orelans Cathedral a while back and saw the lovely organ case which I think goes back to the seventeenth century. I was eager to see it close up, but the gallery is closed to visitors at present. A chancel organ is being used now but the caretaker assured me the organ was as good as it looked and probably the Montre pipes are as real tin as they look. They had not been destroyed. Until I can be sure by talking with some French organists or builders, I suppose the question as to whether organ pipes are still in, should be left unanswered."—S. Sgt. EDWIN D. NORTUP, by profession a lawyer, by inclination an organ-fan, by necessity a

soldier, formerly of Cleveland, now in the more or less tender care of A.P.O. 403, N.Y.C.

Need More Bombers Over There?

• You over there in Europe and Asia who are sacrificing your limbs & lives in this fight for justice, could get home quicker & safer if you had enough B-29 superbombers to fight for and protect you, couldn't you? Have patience, brothers. Some 32,000 of your fellow-Americans dropped their tools Nov. 13 and stopped production in four Wright Aeronautical plants. Why? Oh, some of them feel they are being transferred unfairly "to poorer-paying jobs." You out there at the front don't want these dear Americans to suffer such hardships, do you? (For authentication: the New York Times or any other large city newspaper, Nov. 14 editions.)

First Methodist, Duluth, Minn.

• celebrated its 75th anniversary Oct. 29. Earl R. Larsen has been organist for the past 23 years; the organ is a 4m Austin installed in 1932.



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St. Luke's Choristers on Records

• Wm. Ripley Dorr's choir has recorded an album of nine Christmas carols, mostly familiar, with strings, organ, and chimes, produced by Capitol Records, Hollywood, for distribution through some six thousand retail outlets. Ready about Dec. 1; album contains four 10" records.

Bakelite in Harpsichords

• John Challis is using bakelite canvas-based laminated material for his pin-blocks and reports: "The first instrument on which I used it kept in tune twice as long as any built formerly. Also I found that there was no appreciable wear in the holes for the tuning-pins."

Charles H. Finney

A.B., MUS.M., F.A.G.O.

DEAN of the MUSIC DEPARTMENT
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SECOND BAPTIST CHURCH

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Trinity Cathedral

Cleveland, Ohio

Claude L. Murphree

F.A.G.O.

University of Florida
Gainesville, Fla.Organist-Director
First Baptist Church**RICHARD T. GORE**

who is presenting complete-Bach in fifteen unusual recitals this season in Cornell University, Ithaca, N.Y.

Richard T. Gore

• whose complete-Bach presented in Cornell University this season entitles him to special commendation, was born on a June 25 in Takoma Park, Md., had his early schooling in Washington, D.C., finished highschool in Mt. Vernon, and graduated from Columbia University in 1933 with the A.B. degree, earning his M.A. there in 1938. In 1935 he earned his F.A.G.O. certificate.

His organ teachers were Lewis Atwater and Alfred Greenfield; piano, Oscar Wagner; theory, A. M. Richardson, Seth Bingham, Charles Haubiel. He studied musicology with Paul H. Lang here, Arnold Schering in Berlin. His mother was a soprano soloist; in 1940 he married Adaline Heffelfinger, daughter of an organist, and they have one child.

His first position was in St. Alban's, Washington, D.C., 1924, followed by four churches in New York state until he was appointed to Cornell University in 1939, serving as organist of Sage Chapel until 1944 when he became also choirmaster; in the University he is assistant professor of music, teaching history, theory, and organ. He has a choir of a hundred adults with four paid soloists; the organ is a 3-58 Aeolian-Skinner installed in 1940.

He has two organ compositions in print, a dozen in manuscript, with several other works in print and many in manuscript. His essay for the Master's degree was on The Problems of Performance in the Church Music of Bach.

Dr. Clarence Dickinson's

• early fall programs included a service on six members of the Wesley family in church music, in Union Theological Seminary, New York, with the Seminary choir of 50 voices, "comprising poetic texts of anthems" by Samuel Sr., John, and Charles, violin selections by Charles the younger, "Sing aloud with gladness" by Samuel the younger, "Blessed be the God" and "Lead me Lord" by Samuel Sebastian.

Mrs. Dickinson's lectures in the Seminary and School of Music this season will deal with the liturgies and their music, and the

history and development of church architecture. Her first lecture of the season was given for the Maplewood Woman's Club, illustrated with lantern-slides and music for voice, women's chorus, strings, two pianos, etc.

R. C. O.

• in the July examinations passed 12 associates and 5 fellows.

G. Darlington Richards*Organist--Choir Master*ST. JAMES' CHURCH
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Boy Choir Training*

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MASTER CLASSESBaldwin-Wallace Conservatory of Music
Berea, Ohio**Theodore Schaefer**

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WASHINGTON

D. C.

Harold Schwab

BOSTON, MASSACHUSETTS

GEORGE LARKHAM

SCOTT*Illinois Wesleyan University*
Bloomington, Illinois

ORGAN — THEORY

TEACHING — COACHING

Ernest Arthur SimonBOY VOICE TRAINING
CONSULTING CHOIRMASTER*Choirmaster-Organist*
Christ Church Cathedral*Address:*Christ Church Cathedral House,
Louisville, Ky.**FRANK VAN DUSEN**

Kimball Hall American Conservatory of Music Chicago, Illinois



Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

- **DR. MARSHALL BIDWELL**
Carnegie Music Hall, Pittsburgh
American Composers
Famous in American History
Billings, Chester
Hopkinson, Enraptured I Gaze
Washington's March
MacDowell, Indian Love Song
Parker, Son. Efm: Allegretto
Paine, Concert Variations Austrian Hymn
Foote, Pastorale
Sousa, Stars & Stripes Forever
Foster, Old Black Joe; Oh Susanna;
Old Folks at Home.
Nevin, Narcissus; Rosary.
Herbert, Victor Herbert Favorites
British Composers
God Save the King
Faulkes, Concert Prelude & Fugue G
Purcell, Passacaglia
Clarke, Trumpet Voluntary
Whitlock, Folk Tune; Scherzo.
Rowley, The Four Winds
Wheelclon, Evening Chimes
Bairstow, Prelude C
Arne, Rule Britannia
Three English Folksongs
Elgar, Cello Con.: Adagio
Pomp & Circumstance
French Composers
Boellmann, Fantasy Dialogue
Couperin, Soeur Monique; Rondeau.
Guilmant, Prayer & Cradle Song
Widor, 5: Mvts. 1, 2, 4, 5.
Debussy, Blessed Damsel Prelude
Vierne, 2: Scherzo
Carpentier, Louise: Aria
Bonnet, Concert Variations
• **RICHARD KEYS BIGGS**
Blessed Sacrament, Los Angeles
Marcello, Psalm 18
Bach, Saraband; Lord for Thee.
Purcell, Trumpet Tune
Daquin, Coucou
Bingham, Overture
Bonnet, Consolation
Blanchard, Lento
Biggs, Andantino
Franck, Chorale Bm
Bedell, Legende
Vierne, Carillon
• **VERNON DE TAR**
New York, place not named
Buxtehude, Prelude & Fugue Em
Vogler, Jesus by Thy Passion



Pin-up picture for the man who "can't afford" to buy an extra War Bond!

- Bach, Son.G: Vivace
Jesus Priceless Treasure
Franck, Chorale Am
Titcomb, Prelude Am
Vierne, 1: Allegro Vivace
Bingham, St. Flavian Prelude
Vierne, 5: Finale
• **FERDINAND DUNKLEY**
St. Charles Presb., New Orleans
Frescobaldi, Toccata
Bach, O Man Bewail; Only to God.
Rousseau, Double Theme Variee
Benoit, Noel Basque
Wood, Evening on the Downs
Clokey, Woodland Idyll
Cole, Song of Gratitude
• ***DR. C. HAROLD EINECKE**
First Congregational, Grand Rapids
Bonnet Program

- Prelude
Lied des Chrysanthenes
Matin Provencel
Romance sans Paroles
Intermezzo
Reverie
Concert Variations
Contemporary Composers
Whitlock, Allegro Risoluto
Wagenaar, Eclogue
Gaul, Song of Golden Harvest
Doty, Mist
Elmore, Donkey Dance
Dupre, Lamento
Haussermann, Aria; Scena.
• ***H. WILLIAM HAWKE**
St. Mark's, Philadelphia
*Bach, Four Chorales
Jongen, Cantable G
Titcomb, Gaudeamus
Tournemire, l'Orgue Mystique 48
*Couperin Messe Solemnel for Parish
James, Meditation Ste. Clotilde
Franck, Chorale Am
*Vierne, Six Pieces in Free Style
Walther, Partita Jesus Priceless Treasure
Harwood's Sonata Csm

Above are the first, third, and fifth in Mr. Hawke's November series of five on Wednesdays at 1:00.

- **T. CHARLES LEE, M.S.M.**
Crescent Ave. Presb., Plainfield
Sammartini-j, Sonata Allegro
Corelli-j, Sarabande
Bach, Toccata & Fugue Dm
Two Choralpreludes
Franck-kd, Chorale Bm

- Russell-j, Song of Basket-Weaver
ar.Clokey-j, Prologue de Jesus
de Falla-mc, Pantomime
Mulet-jl, Tu es Petra
Our thanks to Mr. Lee for indicating the publishers.

- ***HOWARD KELSEY**
Second Baptist, St. Louis
Gigout, Grand Choeur Dialogue
Bach, Son.5: Adagio; Passacaglia.
Karg-Elert, Cathedral Windows
Franck, Piece Heroique
Fibich, Impression
Seder, Chapel of San Miguel
Kelsey, Four Miniatures
Liszt, Ad Nos

- **EDOUARD NIES-BERGER**
University of Chicago
Bach, Toccata-Adagio-Fugue C
Franck, Grande Piece
Elmore, Prelude on Arcadelt Ave Maria
Still, Summerland
Bingham, Roulade
Nies-Berger, Resurrection
Sowerby, Pageant of Autumn

- **FREDERICK A. SNELL**
St. Mark's Lutheran, Williamsport
Krebs, Prelude & Fugue C
Buxtehude, Our Father Who Art
Bach, Come Sweet Death
Sellars, Reformation Hymn Rhapsody*
Paumann, Prelude
Schmid, Gagliarda
Anon., Three Verses on Te Deum
Gabrieli, Prelude
Byrd, Pavane
Reger, Benedictus
Kramer, Eklog
Martini, Gavotta
Edmundson, Pastorale*
Yon, Arpa Nottuna
Vierne, Final D
Five numbers from Paumann to Byrd were in a group to show the music of Luther's time.

- **JULIAN R. WILLIAMS**
St. Stephen's, Sewickley
First of Three Bach Programs
Fantasia & Fugue Cm
Three Choralpreludes
Sonata 5
When in the Hour of Utmost Need
Prelude & Fugue D
My Heart is Filled
Prelude & Fugue G

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If there is one enterprise upon earth that the quitter should never attempt, it is advertising. Advertising does not jerk—it pulls. It begins gently at first, but the pull is steady; and it increases day by day and year by year until it exerts an irresistible power.

—JOHN WANAMAKER

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T. A. O. SPECIFICATIONS

V—VOICE: An entity of tone under one control, one or more ranks of pipes.
 R—RANK: A set of pipes.
 S—STOP: Console mechanism controlling Voices, Borrowas extensions, etc.
 B—BORROW: A second use of any Rank of pipes (Percussion excluded).
 P—PIPES: Percussion not included.

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To secure the maximum important data for the permanent record of an organ T.A.O. requests:

1. Wind-pressures.
2. Scales, materials, halving-ratio.
3. Mouth-width and cut-up.
4. Composition of mixtures.
5. Derivation of all borrowas.
6. Complete list of accessories.

And for history's sake:

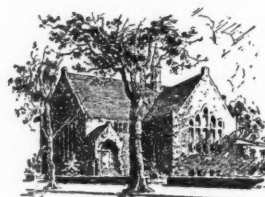
7. Date of installation.
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Get Your Share Too

This magazine is filled with innumerable ideas, covering every possible phase of the organ world. Some of them are of use to you—will make you of greater usefulness to your community. Only you can judge which ideas they are or when they can be of use. But if you cannot find them again when you want them, of what use are they? Why not keep a little 3 x 5 card index file, one card to each subject, and on these cards make note of the special items in these pages that seem especially applicable to your work, so that when you need them, you'll know instantly where to find them again?

The AMERICAN ORGANIST

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T.A.O. SPECIFICATIONS

V—VOICE: An entity of tone under one control, one or more ranks of pipes.

R—RANK: A set of pipes.

S—STOP: Console mechanism controlling voices, borrows, extensions, etc.

B—BORROW: A second use of any rank of pipes (percussion excluded).

P—PIPES: Percussion not included.

DIVISIONS

A—Accompaniment	h—harmonic
B—Bombarde	hc—high C*
C—Choir	l—languid
D—Antiphonal	m—metal
E—Echo	mc—mouth-width
F—Fanfare	mc—middle C*
G—Great	o—open
H—Harmonic	pf—prepared for
I—Celestial	r—reeds
L—Solo	rs—repeat stroke
N—String	2r—two rank, etc.
O—Orchestral	s—scale
P—Pedal	s—sharp
R—Gregorian	s—spotted metal
S—Swell	s—stopped
T—Trombone	sb—stopped bass
U—Ueckpositiv	ss—single stroke
V—Positive	t—tapered to
Y—Sanctuary	t—tin
VARIOUS	t—triple
b—bars	tc—tenor C*
b—bearded	u—cut-up
b—brass	uc—upper C*
bc—bottom C*	unx—unexpressive
c—copper	w—wind-pressure
c—cylinders	w—wood
cc—cres. chamber	wm—wood & met.
d—double	z—zinc
f—flat	"—wind pressure
fr—free reed	"—diam. of pipe
h—halving on	"—pitch of lowest
	pipe in the rank

SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.

14"—Diameter of cylindrical pipe.

41—Scale number.

42b—Based on No. 42 scale.

46-42—46-scale at mouth, 42 at top.

2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.

2/9m—Mouth-width covers 2/9th of circumference of pipe.

1/4u—Mouth cut-up is 1/4th.

17h—Scaled to halve on the 17th note.

Dynamics indicated from ppp to fff.

Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.

b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c is still above the high octave but need not be considered here; each octave begins on C and ends on B.

CCO-16', CC-8', C-4', c1-2', c1-1', c1-6", c1-3".

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